The various stages in Henry James's artistic development can be fruitfully described as the phased progressions of his idea of refinement. The pattern that emerges is once again the American archetype of the self's symbolic journey towards fulfilment. If one approaches Henry James's total artistic output in terms of a notional fictional hero, one discovers in the progress of his complex fate the basic patterns of Jamesian refinement. The fictional hero first becomes unconsciously aware of the goal of refinement, and sets out consciously in quest of it. As he advances through the varying cycles of inner and outer reality, his resources of selfhood are placed under an ordeal of trying circumstances, precipitated by a division of loyalties. Coming out of the ordeal with the knowledge, but not yet a master of the ways of the world, he enters a stage of crisis in which the self is distorted either by under-estimation of facts, or by an over-estimation of values, and he is thereby plunged into the dark night of deprivation, and delusion of the self. After the tragic crisis, the forces of the self gather around a rallying point, and through an achieved conversion, a recovery of the self is rendered possible; and selfhood is then creatively enacted in the discovery of a transcendental element in experience, which heals the fractured human personality and rehabilitates it in the transfigured normalcies of life.

Within thi» four-fcld formulation of progressive human refinement in relation to the qualitative modes of selfhood may be seen a minor pattern. In the first two stages of the hero's quest for refinement, the centripetal and the centrifugal forces of identity are exercised in the shifting frames of order and reality; while, in the next two movements, the pattern is repeated in a different dimension of the individual and social consciousness. Accordingly, the novels of the early period, *Roderick Hudson. The American, the Europeans, Confid&nce, and The Poriait of a Lady,* dramatise the *gestalt* of human selfhood, in which the self seeks to achieve refinement by

compelling
the world to conform to its own individuality. The novels of the
middle period, *The Bostonians, The Princess Casamassima** and *The*
Tragic Muse, reverse the pattern, and the human self is extroverted in
terms of its commitment to a wider concern with the world. In the
remaining novels of the middle period, the first pattern is repeated,
but it undergoes an ironic inversion sush that the self seeks to
establish the world of evil in the focus of its own identity. *The Other*
House, The Spoils of Poynton, What Ma/s/e Knew, The Awakward Age.
and *The Sacred Fount,* are all united in theme and in thair implicit